

September 5, 2006

City of Tempe 21 East 6th Street, Suite 208 Tempe, Arizona 85281

MBS/RAVENSALE JOINT VENTURE

Re: Revised Proposal for Arts Related Development West of Tempe Center for the Arts

Dear Selection Committee Members:

In response to your request, MBS/Ravensale Joint Venture is pleased to submit the following amendments to its May 30, 2006 development proposal for the development of twelve acres west of the Tempe Center for the Arts as SōBa [South Bank] Arts District.

Other than removing the residential housing elements contained in the  $S\bar{o}Ba$  proposal, our May 30, 2006 proposal remains in effect.

In conjunction with our submittal, MBS/Ravensale JV is particularly pleased that Arizona Special Olympics will remain as a prospective user, as will our art studio "anchors," Arizona Bronze Atelier, Meltdown Glass, and Segura Publishing Company. Following various meetings, these amendments also integrate James Turrell Museum and Archives, Roberto-Venn School of Luthiery and other exciting additional users in our revised development proposal.

We look forward to working with the City on this exciting project.

Very truly yours,

MBS/Ravensale Joint Venture

Eugene M. Kadish

Chief Executive Officer/Co-Project Manager

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Chief Financial Officer/Co-Project Manager

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## Project Introduction

### SōBa Arts District

Centrally located, environmentally sustainable, arts/cultural/entertainment district featuring community based arts and cultural programming, complementing the Tempe Performing Arts Center, providing educational opportunities for school children, a home for Special Olympics Arizona, occupied by small office users, working artists, designers, art galleries, museums, locally owned retail shops and restaurants, and attracting local arts supporters, museum goers, cultural class consumers and tourists.

### Tempe's Arts/Cultural/Entertainment District

With a focus on uses other than residential housing, SōBa Arts District will become the contemporary arts/cultural/entertainment hub of the Phoenix metropolitan area, drawing established local visual art and dance studios and galleries, while attracting satellite venues for existing or newly established museums.

With its close proximity to Sky Harbor Airport, SōBa, working in concert with the Tempe Center for the Arts and a newly-formed community-based non-profit arts and cultural events organization, will be a must-see destination for tourists visiting Tempe Town Lake. SōBa's boutique hotel, Maison SōBa (Building A) will be the perfect starting point for cultural tourists to the Valley and the State, as well as the "in" spot for local residents.

SõBa's cultural vitality will also attract visual and performing artists, architects, designers, and other members of the Valley's creative class, many of whom have expressed preliminary interest in relocating their studios and offices to SõBa. These occupants will, in turn, draw arts consumers and supporters to the District to visit working artists in their studio environments and to support the art galleries and other arts related uses found in SõBa's Gallery Row (Building G) retail shops and restaurants.

### Environmental Sustainability Strategies

The change of uses will also permit enhancement of existing strategies for environmental sustainability. Artists and other creative class users will be drawn to a project that employs the most advanced technology combined with common sense design principles to create environmental sustainability.

Green Roofs SoBa's buildings will have "green roofs" for sound attenuation and thermal insulation, as well as to reduce the heat island effect for the District. Green roofs will also provide an aesthetically pleasing "fifth elevation" for airline passengers as they travel to and from Sky Harbor Airport.

Insulated Glass/Enhanced Wall Insulation Double and triple paned windows will be required throughout the project to reduce sound and thermal heat gain. Wall insulation will be enhanced to increase thermal efficiency.

Water Efficiency To the extent practical, storm water and HVAC condensate will be collected, filtered and reused for "grey water" applications.

Indoor Lighting Efficiency SõBa's buildings are sited on an east-west alignment, which maximizes the most efficient use of desirable north lighted spaces. Also, buildings will be designed for daytime natural lighting in order to reduce artificial lighting energy costs.

Heating, Ventilation and Air Conditioning; Efficient Electricity Use Solar hot water and photo voltaic electrical panels will be used to capture and generate hot water and electricity for the District. Naturally ventilated indoor spaces will reduce or eliminate the need for air conditioning during much of the year. A campus-wide HVAC utility system will be explored and, to the extent practical, implemented.

Encouraging Non-Motor Vehicle Transit Systems Bike stations and showers in office bathrooms will encourage bike travel by visitors, tenants and guests. SōBa will support "people-mover" systems along the Lake to provide easy access to and from the District, TCA and the 3rd Street light rail station. With underground vehicular parking, lush landscaping, and structures designed and oriented to maximize shading, SōBa will be a pedestrian friendly, walkable environment.

Building Construction Efficiency SōBa's developers, in concert with the Tempe office of Adolphson & Peterson and its nationwide "green" building construction expertise, will encourage locally and regionally manufactured products and building systems that promote environmental sustainability as well as economic feasibility.

### SõBa Arts Association

SõBa's events will be organized, planned and implemented by SōBa Arts Association, a non-profit, community-based organization to be organized and funded initially by SōBa's developers. The Association will have a permanent funding source modeled after Downtown Tempe Community (DTC), and will employ a professional arts administrator to direct its activities. Unlike a typical management-controlled merchant's association that promotes and markets businesses in the center exclusively, the Association will promote the District by promoting the arts in general, with particular emphasis on cultural events and activities at SōBa and TCA. Events programming controlled by a non-profit, community-based organization will ensure continuing synergy among the District, TCA and area museums, and other arts and cultural institutions. The Association will also partner with school districts to create and plan field trips to SōBa's art studios.

### SōBa Arts and Cultural Offerings

SōBa will retain the Arizona Bronze Atelier (Building H), Meltdown Glass (Building I) and Segura Publishing Company (Building E) art studios in their locations as specified in the original plan. SōBa's revised plan will also provide adequate space for Roberto-Venn School of Luthiery, which, based on preliminary discussions and meetings, will utilize

15,000 sf in Building F. Building F will also be redesigned to accommodate a 15,000 sf facility to accommodate Desert Dance Theatre, A. Ludwig Dance Theatre and The Allessendre Special Needs Dance School, all of whom have expressed preliminary interest in relocating to the District. Building F will also provide cultural common space for lectures, yoga and Pilates studios, exhibitions, and other arts and cultural offerings.

SōBa will also house the James Turrell Archives, Library and Museum in a 30,000 sf facility in Building F, featuring the works of James Turrell, Arizona's preeminent living artist and creator of the internationally acclaimed Roden Crater project, south of Flagstaff. The facility will function as an interpretive center for the Roden Crater project and will become the first stop for international art tourists as they arrive in Arizona to visit Roden Crater. Maison SōBa will be ideally situated to cater to the international tourist trade generated by the Turrell facility.

### SõBa's Entertainment Venues

Maison SōBa, the District's boutique hotel (Building A), will feature arts inspired interiors and amenities, as well as a rooftop restaurant and bar overlooking the Salt River riparian area and Papago Buttes.

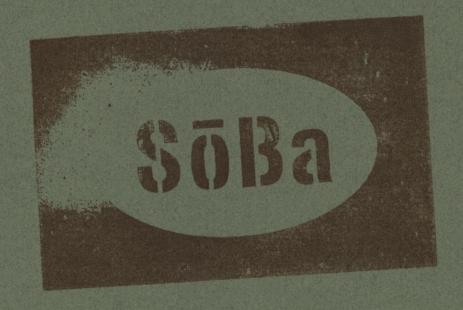
South Bank Studios (Building D) is patterned after a successful London venue, with a volumous 10,000 sf indoor events space with a 3 story vaulted ceiling and a 7,000 sf restaurant ringed by offices and studios tenanted by media, architects, designers and other arts-related users. South Bank Studios will also be an ideal setting for small to medium sized professional conferences and trade shows.

Flatiron Café is a small, 2,000 intimate restaurant located in Building E, designed for casual dining.

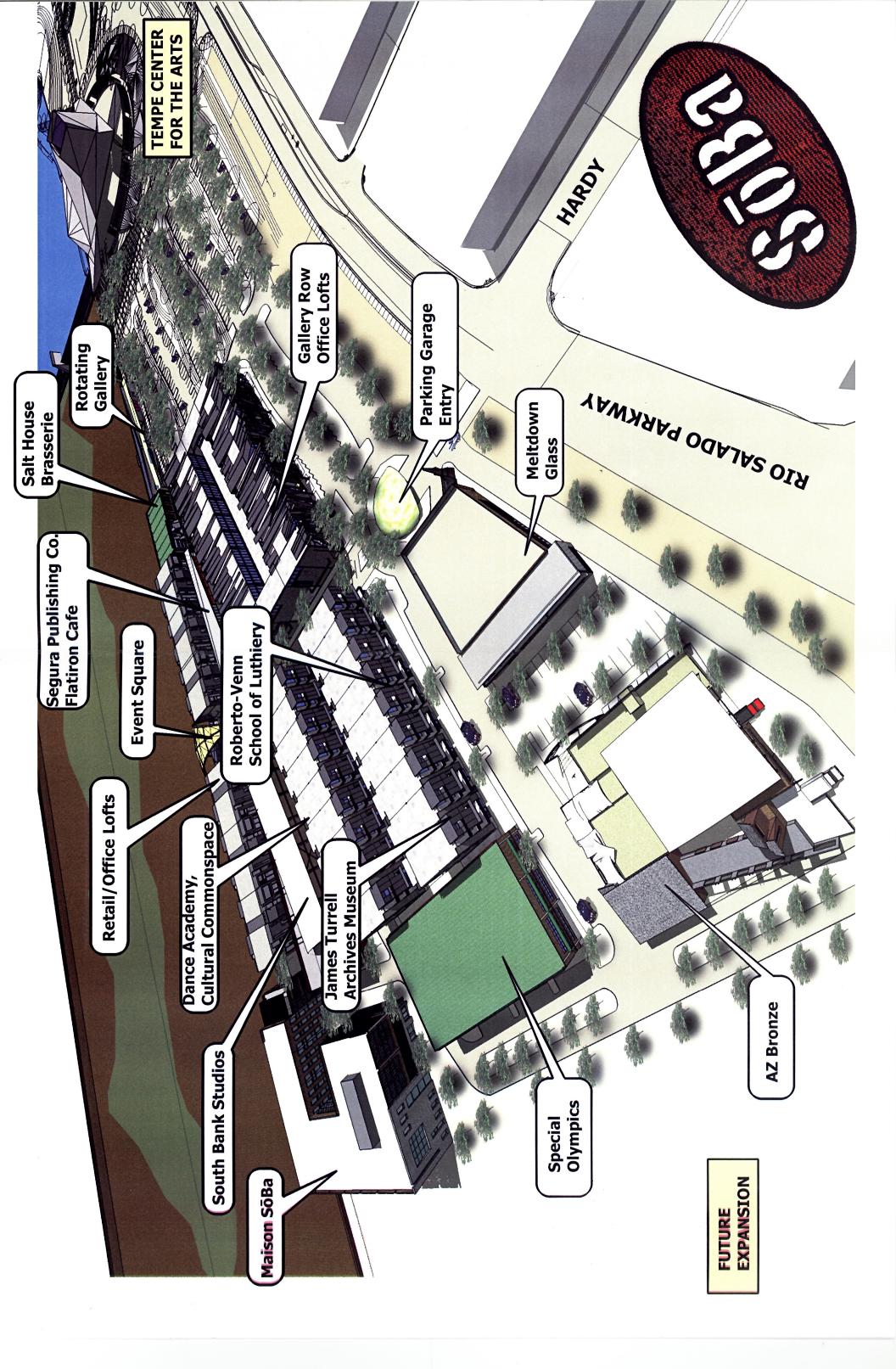
Salt House Brasserie located in freestanding Building C, is a mid-sized 3,500 sf restaurant designed to interact with and complement Tempe Center for the Arts and its offerings. This restaurant's menu and ambience will resemble classically elegant museum restaurants, such as those found at Phoenix Art Museum, Museum of Modern Art, New York City, and Museum of Contemporary Art, Chicago.

### Special Olympics Arizona

SōBa's developers are proud to include the State headquarters for Special Olympics Arizona (SOAZ) in Building J. The District's central location is ideal for SOAZ's statewide headquarters, with close proximity to the 3rd Street light rail station, existing and planned outdoor training facilities, and Arizona State University. In a special arrangement with SOAZ, SōBa's tenants will use the SOAZ gym facilities during off-hours. The SOAZ facility will add a diverse population to the District as well as contribute to SōBa's mission to create a community-based arts/cultural/entertainment district providing enjoyment as well as educational opportunities for all participants.



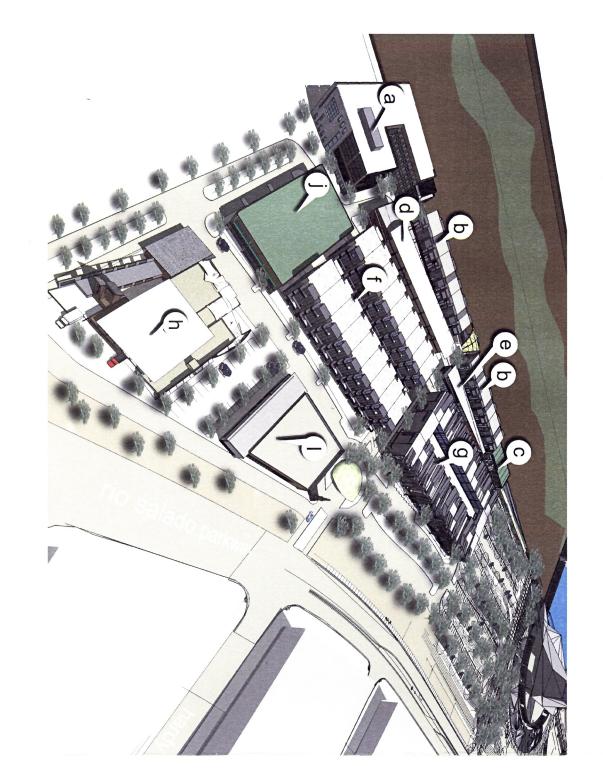




# **Building Uses**

Atelier Luthiery Office Retail Hotel Museum Publishing Co. Gym/offices Glass Fab. Dance School Events Restaurant 100,000 sf 20,000 sf 15,000 sf 30,000 sf 15,000 sf 35,000 sf 99,000 sf 20,000 sf 57,000 sf 10,000 sf 12,500 sf 5,000 sf

Total 498,500 sf



# Building A Maison SōBa







Boutique Arts Hotel with rooftop restaurant/bar catering to arts and eco-tourists as well as local patrons desiring to experience the artistic and cultural offerings of SōBa and Tempe Center for the Arts (TCA).



# Building B Retail and Office Lofts





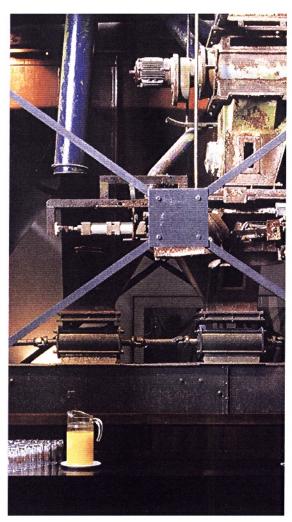


17,000 sf retail 1st floor, 34,000 sf small office 2nd and 3rd floors artistic incubator spaces. The unique retail shops and office condos of Building B will allow the users to have both store fronts on the ground level and offices/work facilities above. For example, working artists could have gallery space on the ground floor with studio work space above or an interior designer could have offices above and a showroom on the ground floor (similar to Cedros Arts District San Diego). A coffee shop proprietor could provide cafe seating upstairs with panoramic views to the north.

Three story 51,000 sf



# Building C Salt House Brasserie





This space will help activate the promenade, cater to on-site patrons and users of Tempe Beach Park, and will create synergy with TCA and its visitors by offering meals before and after performances.

Single story 3,500 sf

# Building D South Bank Studios



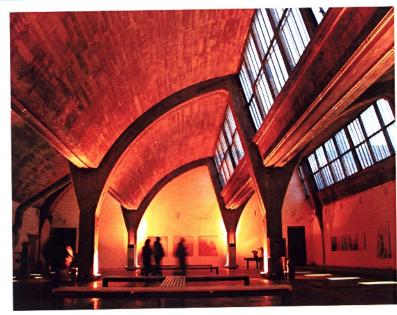




10,000 sf 1st floor indoor events space. This space will be available to SōBa Arts Association, the non-profit organization organized by SōBa's developers to ensure maximum benefit to the patrons of the site and the community. The space will be a hub for arts events, educational opportunities and will provide exhibition space for emerging as well as recognized artists. Fashion shows, trade shows and small conventions will also be programmed.

7,000 sf 1st floor restaurant/jazz bar. This space will help activate indoor and outdoor events space, as well as the promenade.

25,000 sf boutique office. Built to shell form, these offices will offer flex space and will be aimed at creative businesses such as graphic designers, modeling agencies, architects etc.



# Building E Segura Publishing Co.







5,000 sf 1st floor Segura Publishing Company. Art gallery, fine art lithography and publishing company, with mezzanine offices. Joe Segura, Director of Segura Publishing, will serve on the board of directors for the SōBa Arts Association and assist with arts programming. The public and school children will have the opportunity to see how fine art printing (the old fashioned way) is done.

Single story 7,000 sf



# Building E Flatiron Café





2,000 sf 1st floor café. SõBa's developers will select an innovative local chef to operate a café with relaxed ambience to further activate the outdoor events space and provide an alternative eating experience for the District.

Single story 7,000 sf



# Building F Roberto-Venn Luthiery School



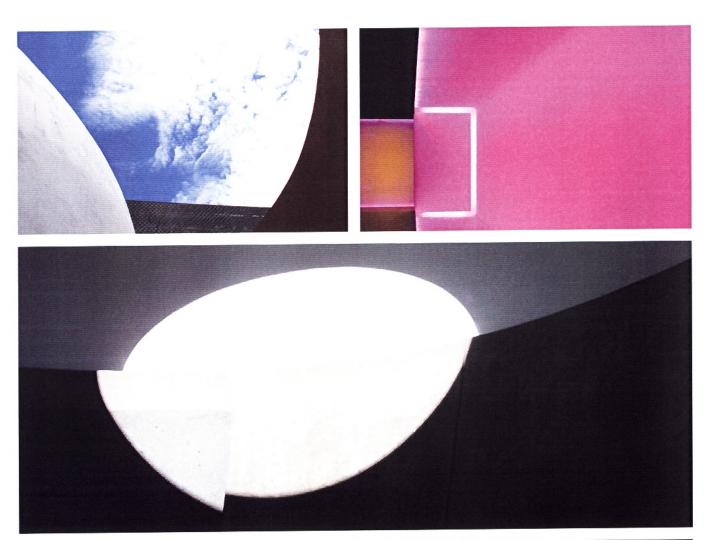




15,000 sf Luthiery School, including library, gallery and museum exhibition space, workshops, milling areas, classrooms and offices.

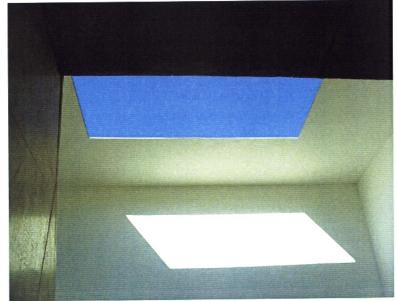


# Building F James Turrell Archives/Museum



30,000 sf privately funded museum, library and exhibition space featuring the works of Arizona's internationally acclaimed space and light artist.

James Turrell.



# Building F Desert Dance Theatre - A Ludwig Dance Theatre - The Alessendre Special Needs Dance School







15,000 sf Dance Academy incorporating dance studios, offices, reception space, changing rooms and storage facilities



# Building F Offices and Cultural Common Space







40,000 sf offices and cultural common space. The cultural common space will be managed by \$ōBa Arts Association, ensuring the most beneficial use of this space. The offices will be run as executive suites to ensure affordability and flexibility, and to encourage interaction between users.



# Building G Gallery Row







30,000 sf 1st floor retail. This space will house predominantly arts related flex retail space, featuring such users as locally owned art galleries, bookstores, paper stores, copy and print shops, artist supply retailers, and coffee and tea shops.



# Building G Office Lofts







90,000 sf loft office condos. Flexible commercial office space offering the ability to create unique office or work spaces for artists and creative class users, with excellent north light and views of TCA, the Lake and the north valley.



# Building H Arizona Bronze





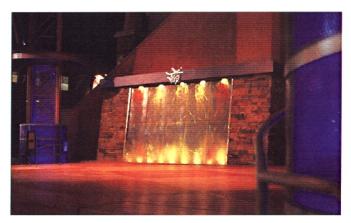


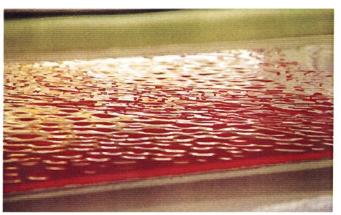
Fine art atelier, jewelry design and fabrication, gallery and lecture space. Tom Bollinger will serve on the board of directors of SōBa Arts Association and assist with arts programming. The public and school children will be able to see how bronze casting is done, how fine jewelry is made in the lecture facility. Visitors to the site will be able to purchase art and jewelry in the gallery.

Single story 20,000 sf



# Building I Meltdown Glass







Art and architectural glass fabrication facility, gallery space and coffee shop doubling as a lecture space. BJ Katz will be on the board of directors of SōBa Arts Association and will assist with arts programming. The studio will be open to the public and school children who are invited to experience and learn about this fascinating process.

Single story 20,000 sf



# Building J Special Olympics







Centralized training facility for this non-profit organization with over 9,000 athletes in Arizona will offer both the physically disabled and the intellectually disabled the opportunity to train and compete in state, national and international games. The state head office will also locate to this facility. Space will double as lecture halls for the entire site and therefore be available for arts programming and educational activities.

Single story 35,000 sf



# Sustainability







The buildings are oriented to the north/south to maximize north daylight and help minimize solar gain. The integration of retail and workspace into flexible building shells reinforce the underlying sustainability of the project.

All buildings will integrate sustainable principles such as photovoltaic arrays and green roof technology. Garden roofs will be used to not only insulate from airport noise, but to also help mitigate heat island effect and reduce energy needs to cool interior environments. These garden roofs will also become attractive rooftop gardens providing panoramic views of downtown Tempe, the Town Lake and adjacent Papago and Camelback Mountains.



# Urban Plan, Site/Environmental Response

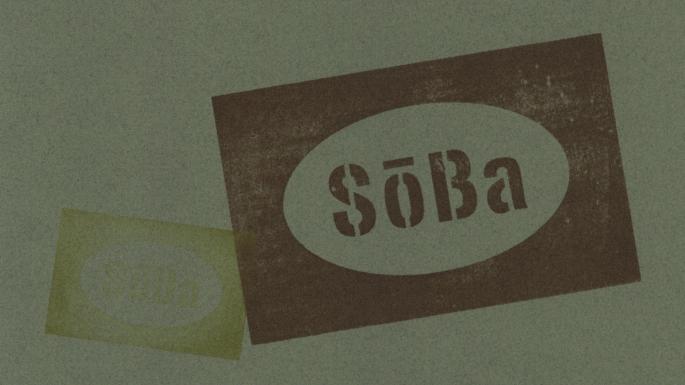






The SöBa Art District will become an environmentally sustainable urban oasis in the heart of Tempe, Pedestrian visitors will use "people movers" to and from the 3rd Street light rail stop and other stops along the lake and in Downtown Tempe. Bicyclists will store their bikes at the District's bike stations, and office users and their guests will have access to showers. Most motor vehicles coming on site will be parked in the 1200 space underground parking garage, with easy pedestrian access to the entire District. On grade, pedestrians will experience narrow tree-lined streets shaded by architecturally diverse buildings and distinctive shop fronts, as well as strategically placed open spaces. creating interest and a desire to explore. Weather permitting, SõBa Arts Association will program SõBa's open spaces with art fairs, farmers markets, concerts, dance performances and other events to draw people to the District.





# Project Financial Information

### SoBa - Timeline

		01	D4			Months					
	sq ft	Cost \$/sq ft	Rent \$/sq ft	14	24	30	32	34	36		
Buildings											
H Arizona Bronze	20000	118,32	owned	2,366,400							
I Meltdown Glass	20000	119.17	owned	2,383,400							
Parking structure			n/a	17,600,000							
G Gallery Row and Office Lofts	120000	132.67	28.00		15,920,400						
C Salt House Brasserie	3500	200.89	30.00		703,115						
B Northern Lights Retail and Office Lofts	51000	108.34	30.00			5,525,340					
E Flatiron Café	2000	211.78	30.00			423,560					
E Segura Publishing	5000	211.78	owned			1,058,900					
F Luthiery Schl/Museum/Dance Academy	100000	132.67	25.00		13,267,000						
D Southbank Studio Restaurant	7000	200.24	30.00				1,401,680				
D Southbank Studio Offices	25000	185.03	28.00				4,625,750				
D Southbank Studio Event Space	10000	208.94	15.00				2,089,400				
A Maison SoBa	100000	200.00	30.00					20,000,000			
J Special Olympics - AZ	35000	152.85	owned						5,349,750		
Total	498500	92,714,695.00		22,349,800	29,890,515	7,007,800	8,116,830	20,000,000	5,349,750		

### SoBa - Revenues

	Year 2	Year 3	Year 4	Year 5
C Salt House Brasserie	8,750	105,000	\$ 105,000	\$ 105,000
G Gallery Row and Office Lofts	140,000	2,772,000	3,032,400	3,032,400
B Northern Lights Retail and Office Lofts	~	561,000	1,017,450	1,017,450
E Flatiron Café	-	35,000	60,000	60,000
F Luthiery Schl/Museum/Dance Academy	104,167	1,250,000	1,187,500	1,187,500
D Southbank Studio Restaurant	-	87,500	210,000	210,000
D Southbank Studio Offices	-	177,917	399,000	432,250
D Southbank Studio Event Space	-	62,500	150,000	150,000
A Maison SoBa	-	250,000	3,000,000	3,000,000
Total revenue	252,917	5,300,917	9,161,350	9,194,600



### James Turrell Archive Steering Committee 7209 East MacDonald Drive, #18 Scottsdale, Arizona 85250

2 September 2006

MBS/Ravensale Joint Venture 1701 S. Mill Avenue, Suite 2 Tempe, Arizona 85281

Gentlepeople:

I am writing on behalf of the James Turrell Archive Steering Committee. I serve as the committee's chair and am directing efforts to provide an appropriate venue for the James Turrell Archive.

James Turrell is arguably one of the most accomplished, respected, and celebrated visual artists working in the world today. The *London Times* has dubbed him the "greatest artist of the 21<sup>st</sup> century." Turrell was born in Los Angeles in 1943, and since childhood, he has been consumed by a passion for light and how we perceive it. At sixteen, he earned his pilot's license which began a lifelong fascination with flight and visual phenomena.

In 1974, Turrell received a prestigious Guggenheim Fellowship that enabled him to buy fuel for his airplane and search the country for a landform where he could create his signature work. In 1977, with the support of the Dia Art Foundation, Turrell purchased Roden Crater in the Painted Desert outside Flagstaff. He has been working on the monumental project for nearly thirty years and it is nearing completion. Roden Crater is a naked-eye observatory providing chambers from which to view light, the sun, moon, and stars, and other celestial phenomena.

Once complete, Roden Crater will become an arts destination for visitors from around the world. Roden Crater is already attracting insiders, critics, and journalists from the international arts community (see enclosed bio and support materials for more detailed information). See also the following websites:

www.pbs.org/art21/artists/turrell

www.artcyclopedia.com/artists/turrell\_james.html

www.eyestorm.com/feature/ED2n\_article.asp?article\_id=20&artitst\_id=7

http://images.google.com/images?q=james+turrell&hl=en&lr=&sa=X&oi=images&ct=title

We are very interested in joining the SoBa Arts District you are proposing to the City of Tempe and believe it is a great site for the archive which will consist of James Turrell's writings, research, personal library, photographs, drawings, models and studies for the Roden Crater, as well as original art installations by Turrell.

We are particularly interested in the SoBa project as James Turrell has had a long working relationship with Joe Segura and Segura Publishing. We also believe that the project will be successful due to the leadership of Gene Kadish and his strong ties to the local arts community. Establishing a non-profit arts foundation that will support local businesses and artists will also strengthen the project and distinguish it.

In turn, we believe that inclusion of the James Turrell Archive in the SoBA project will elevate the Tempe Arts District to an international arts destination. I am happy to provide more information about our vision for the Turrell Archive. Please feel free to contact me.

Sincerely,

Scott Robertson

Chairman, Turrell Archive Project

480-429-0785

kabooomsite@yahoo.com

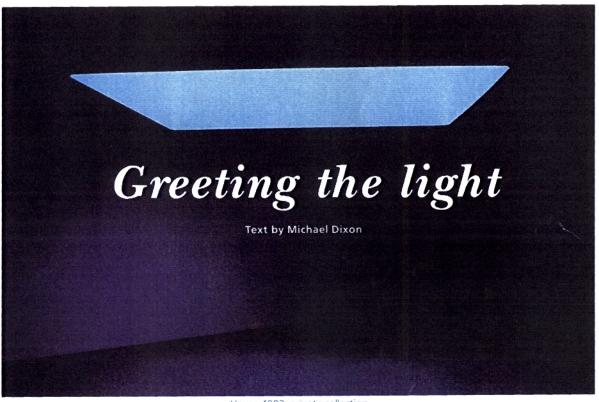
ELLIOT LINCIS

Master of the Southwest James Turrell

"If you met him in a Flagstaff bar, you'd think he was a northern Arizona rancher. But he's probably one of the top five artists

of the 20th century."

-Robert Knight, director, Scottsdale Museum of Contemporary Art



Hover, 1983, private collection

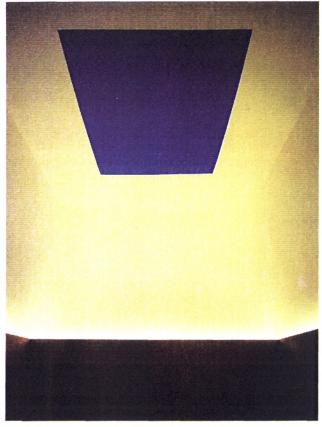
You can't really talk about art. Aside from reciting the academics of dates, styles, names and places, great art should leave us speechless. Its essence, for both the creator and the beholder, is the experience. Among art forms, music may inspire, theater thrill and dance exhilarate, but the art of James Turrell engulfs us.

That's because Turrell sculpts energy. He bends light. Through shadow he defines space. Not on canvas, nor in stone, but around you. In Turrell's art, the observer often becomes part of the thing observed. A solitary soul perceiving the universe is suddenly aware that he is also a part of that very thing that holds him in awe. It can make for a profoundly spiritual experience.

Turrell is an environmental artist. While most of us think of light as simply illuminating the world we know, Turrell constructs illusions by manipulating light—changing its density, its focus, its form—and lures us into them.

"I'm interested in seeing ourselves seeing," says this Master of the Southwest.

Nowhere will that be more evident than in the project that has occupied him for the last quarter-century. The site is Roden Crater.



Air Mass, 1993, as installed at the Hayward Gallery, London

Chosen by the artist from thousands he scouted after six months spent flying over the western United States, Roden Crater is an extinct volcano on the edge of the Painted Desert, about 45 miles northeast of Flagstaff. Turrell's vision was to excavate the rim (he has) and create a network of tunnels, rooms and viewing spaces, where the changing patterns of daylight and starlight are channeled to observers within, unassaulted by the artificial lamplight of civilization.

Here, visitors can encounter the infinite. In the center of the crater, they'll be invited to lie on a flat stone, simply gaze upward at the ever-changing sky and let the environment embrace them. Turrell has created "light events" within the crater, triggered by the alignment of the sun and the moon. Through a tunnel more than 800 feet long, moonlight will spill onto visitors when the alignment is just right. From another room visitors will follow a bronze stairway "into the light" of the sun. To surround us with sky. That's Turrell's vision.

"You know, you often see the sky as away from you," the artist explains, "sort of like smog in Phoenix. It's as though it's over somebody else's house, not yours. So, this quality of bringing the sky right down on top of you, and making you feel that you're actually in this ocean of air, the nearness of that experience is very important. In the crater we bring the cosmos literally into the mountain. This is a very old (art) form. You see it in Abu Simbel in Egypt, where similar alignments exist. It's like stepping into an eye—the space that is itself seeing."

In fact, if you were to look down at the project from an airplane you would see that Turrell has made the crater appear as a giant eye, staring into space. A photograph of this perspective is available on the Roden Crater Web site (www.rodencrater.org). Here, one learns that "the crater's unique architecture is designed to equally accommodate light and people: Staircases will function as light bellows, water pools as lenses, and tunnels as a camera obscura for magnified images of the sun and the moon."

Turrell's discovery of light as art came in the '60s, when experimentation eclipsed tradition among the new crop of artists. His work included "mirages," illusions created by light

and shadow so convincing that at one memorable moment at the Whitney Museum in New York, three people leaned against what they thought was something solid. It wasn't. They fell down.

Through Turrell's manipulations, light becomes brush stroke, texture and image. It is not perceived. It surrounds.

"From Vermeer to the impressionists and the abstract expressionists, if you look at the history of western painting, one of the dominant subjects is light. I was just interested in a more American approach to

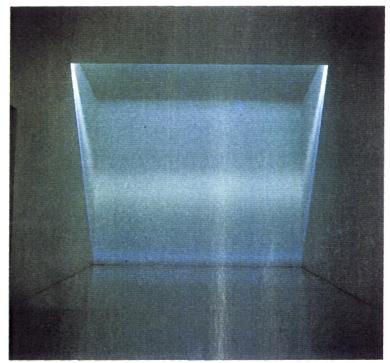
that. Rather than have something that was about light, I did light itself. I wanted to create a direct experience, to put you in front of the event in a way that you can't miss it. In that way it's part of your experience and your discovery."

Concurrent with his work at the crater, Turrell is supervising two installations in Houston. The first is a tunnel at the Houston Museum of Fine Arts that connects the old museum to the new one. Located 24 feet below street level, Turrell calls the tunnel a "passage through light." He explains that the light will have "sort of a gauzy, foglike quality, so that you'll feel as though you're walking through it, feeling it, through air that has light in it." The opening is scheduled for March.

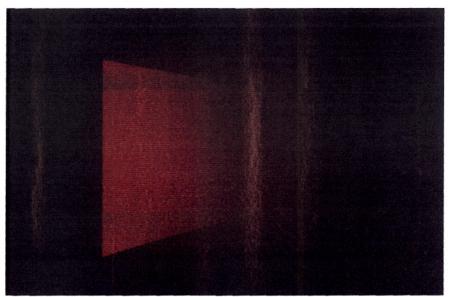
But it is the second project that reveals the spirituality at the core of Turrell. It is a Meeting House for the Quakers, the Society of Friends. Turrell, raised in the Quaker tradition, has recently returned to the faith after years of inactivity.

Today, religion has a profound impact on the way he approaches art. "And it probably always did, although I think I went around denying it for a while," he admits. "But I think it does have a strong effect. Quakers talk about going inside to greet the light when they go into meditation. I remember being told that when I was 6, and thinking, 'Well, what do I do?' It's something I still wonder, but going inside to greet the light is a nice way to express it."

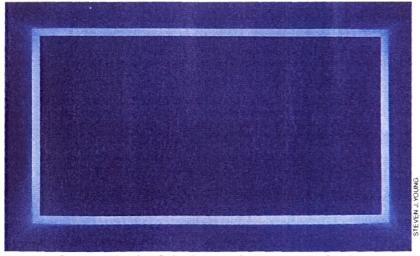
The Meeting House, which opens at the end of May, is a gentle blend of the traditional with Turrell's infusion of light. He says: "The Meeting House is a simple board bungalow with a porch all the way around. The only difference is that the top side is open—sort of a convertible. That makes a sky space. And the light of the interior, in relationship to the light outside, makes



Virga (Night), 1974, Panza collection, Varese, Italy



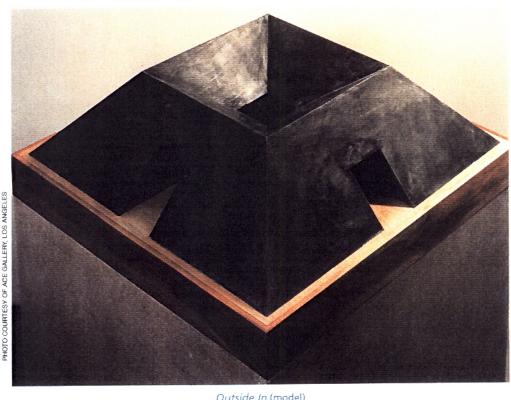
Frontal Passage, 1994, Museum of Modern Art, New York



Rayzor, 1982, as installed at Center on Contemporary Art, Seattle

# Philosophy: "Go inside to greet the light."





Outside In (model)

the sky come down to the top of the opening."

Meanwhile, Scottsdale Museum of Contemporary Art is planning a major exhibition of Turrell's work to coincide with the opening of the Roden Crater project in October. The museum also plans to broadcast the opening festivities live in one of the galleries.

"When people come from all over the world to see the crater, we believe it is imperative that they also have the opportunity to experience work that Jim does indoors," explains museum Director Robert Knight. "And since he is a major artist living in Arizona, we thought it was only right that we give him a large, one-person exhibition."

In fact, every gallery in the museum, as well as the Scottsdale Center for the Arts, will be devoted to Turrell's work.

"The five galleries of our new pavilion will contain light chambers and light-projection pieces," Knight notes. "The two galleries in the Center for the Arts will contain more didactic information on the crater itself, everything from a large-scale, three-dimensional, topographical map to floor-mounted stereoscopic viewers through which you'll see a three-dimensional image of the crater and the architecture that was involved in creating this incredible phenomenon."

Knight adds that in addition to the exhibitions, the museum will install a permanent outdoor sky space in the Civic Center sculpture garden and amphitheater. According to Knight, "This will probably be the single most important work of art in our collection." Construction begins this summer.

James Turrell was born in 1943. In his mid-50s, he has enjoyed a success reserved for worldclass artists, and he's been honored throughout the world. In 1998 he was awarded the prestigious \$100,000 Wolf Prize for outstanding achievement in the arts. The sum went to further the Roden Crater project, which now has attracted major outside funding. The crater has cost him more than money. Marriages and relationships have disintegrated over the past 25 years, but the artist sees the completion of this work as a defining point in a career born of surprises and nurtured through experiment.

"In the very beginning I had no idea," he admits. "It was very difficult. It's not something that you form with your hands like clay. The structuring of light in a physical reality was something that was not easily done. And now, after 35 years working with light, I have some greater knowing. But I'm always surprised." 💃



### Selected Solo Exhibitions

### 1967

Pasadena Art Museum, Pasadena, California, October 9 to November 9.

### 1968

Main and Hill Studio, Santa Monica, California, Summer.

### 1969

Main and Hill Studio, Santa Monica, California, Summer.

### 1970

Main and Hill Studio, Santa Monica, California, Summer.

### 1976

Stedelijk Museum, Amsterdam, The Netherlands, April 9 to May 23.

ARCO Center for Visual Art, Los Angeles, California, November 16 to December 24.

### 1977

Heiner Friedrich Gallery, Cologne, Germany, Summer.

### 1980

Herron Gallery, Herron School of Art, Indianapolis, Indiana, May 16 to January 14, 1981.

University of Arizona Museum of Art, Tucson, Arizona, September 5 to October 12.

Whitney Museum of American Art, New York, New York, October 22 to December 31.

Leo Castelli Gallery, New York, New York, November 29 to January 15, 1981.

### 1981

Portland Center for Visual Arts, Portland, Oregon, September 19 to October 31.

### 1982

Center for Contemporary Art, Seattle, Washington, January 29 to July 28.

Israel Museum, Jerusalem, Israel, September 12 to October 31.

### 1983

Hayden Gallery, Massachusetts Institute of Technology, Cambridge, Massachusetts, January 21 to February 23.

Flow Ace Gallery, Los Angeles, California, April 8 to September 21. Mattress Factory, Pittsburgh, Pennsylvania, October 29 to February 1, 1984.

University of Delaware Art Gallery, Newark, Delaware, November 21, to January 21, 1984.

Musée d'Art Moderne de la Ville de Paris, Paris, France, December 19 to January 29, 1984.

### 1984

Flow Ace Gallery, Los Angeles, California, February 28 to April 14. Capp Street Project, San Francisco, California, May 15 to June 30. Marian Locks Gallery, Philadelphia, Pennsylvania, September 14 to October 5.

Bernard Jacobson Gallery, Los Angeles, California, December 7 to January 5, 1985.

### 1985

Marian Goodman Gallery, New York, New York, January 11 to February 8.

Roger Ramsey Gallery, Chicago, Illinois, February 16 to March 7.Karl Bornstein Gallery, Santa Monica, California, February 26 to March 30.

Museum of Contemporary Art, Los Angeles, California, November 13 to February 9, 1986.

### 1986

University of Arizona Museum of Art, Tucson, Arizona, September 17 to October 12.

Marian Goodman Gallery, New York, New York, October 7 to October 25.

Center for Contemporary Arts, Santa Fe, New Mexico, November 7 to December 20.

### 1987

Yvon Lambert Galerie, Paris, France, January 10 to February 19. Phoenix Art Museum, Phoenix, Arizona, January 30 to February 22. Kunsthalle, Basel, Switzerland, May 23, to July 5.

University Art Gallery, University of California, Riverside, California, September 22 to October 21.

Lannan Museum, Lakeworth, Florida, December 18 to June 30, 1988.

### 1988

Roger Ramsey Gallery, Chicago, Illinois, April 9 to May 14. Museum of Northern Arizona, Flagstaff, Arizona, September 23 to November 23.

Jean Bernier Gallery, Athens, Greece, October 6 to November 12. Coconino Center for the Arts, Flagstaff, Arizona, November 23 to December 9.

### 1989

Florida State University Gallery and Museum, Tallahassee, Florida, March 10 to April 16.

Security Pacific Gallery, Costa Mesa, California, June 14 to December 17.

Musée des Beaux-Arts de Nimes, Nimes, France, July 8 to October 1

Galerie Froment and Putman, Paris, France, November 24 to January 12, 1990.

### 1990

Newport Harbor Art Museum, Newport Beach, California, January 21 to March 18.

Boulder Art Center, Boulder, Colorado, March 30 to June 30. La Jolla Museum of Contemporary Art, La Jolla, California, April 6 to June 3.

Stein-Gladstone Gallery, New York, New York, April 21 to May. P.S. 1 Contemporary Art Center, Long Island City, New York, April 21 through May.

Museum of Modern Art, New York, New York, July 26 to November 13.

Stuart Regan Gallery, Los Angeles, California, September 8 to September 29.

Turske & Turske, Zurich, Switzerland, December.

### 1991

Kunstmuseum, Bern, Switzerland, January 8 to March 10. Rhode Island School of Design, Providence, Rhode Island, January 24 to April 14.

Williams College Art Museum, Williamstown, Massachusetts, February 6 to June 30.

Galerie Froment and Putman, Paris, France, February 27 to April 6. Lisa Sette Gallery, Scottsdale, Arizona, April 3 to May 4. Friedman and Guinness Gallery, Frankfurt, Germany, April 24 to June 29. Confort Moderne, Poitiers, France, May 28 to October 28. Turske & Turske, Zurich, Switzerland, June 16 to November 24. Centro Cultural Arte Contemporaneo, Mexico City, Mexico, June 18 to June 28, 1995.

Universidad Internacional Menedez y Pelayo, Santander, Spain, July 31 to September 8.

Anthony d'Offay Gallery, London, England, September 3 to October 5.

Carpenter Center, Harvard University, Cambridge, Massachusetts, November 1 to November 24.

Turske & Turske, Zurich, Switzerland, November 24 to February 29, 1992.

### 1992

Musée d'Art Contemporain, Lyon, France, January 8 to March 8. Isy Brachot Gallery, Brussels, Belgium, January 16 to March 28. Gallery Cora Holzl, Düsseldorf, Germany, March 28 to May 19. Kunstverein, Düsseldorf, Germany, April 4 to June 14. Stroom, The Hague, The Netherlands, May 22 to June 30. Turske Hue-Williams Gallery, London, England, June 3 to August 10.

Wiener Secession, Vienna, Austria, July 8 to August 9. Confort Moderne, Poitiers, France, August 5 to October 11. Belvedere, Royal Gardens of Prague Castle, Prague, Czechoslovakia, September 8 to October 21.

Claremont/Pitzer Colleges, Claremont, California, September to December.

Henry Art Gallery, University of Washington, Seattle, Washington, October 9 to January 3, 1993 (traveled to Institute of Contemporary Art, Philadelphia, Pennsylvania, September 10 to October 31, 1993).

Fuel Gallery, Seattle, Washington, November 5 to December 23. Fundacion La Caixa, Madrid, Spain, November 12 to January 17, 1993.

### 1993

Ace Gallery, Los Angeles, California, January to May.
Hayward Gallery, London, England, April 6 to June 29.
Anthony d'Offay Gallery, London, England, May 6 to June 10.
Butler Gallery, Kilkenny, Ireland, July 15 to August 16.
Marian Locks Gallery, Philadelphia, Pennsylvania, September 17 to October 31.

Henry Moore Sculpture Trust, Halifax, England, October 14 to December 22. Knoedler Gallery, New York, New York, November 6 to December 2.

### 1994

Barbara Gladstone Gallery, New York, New York, January 29 to March 16.

Lisa Sette Gallery, Scottsdale, Arizona, March 10 to April 9. Galerie Froment & Putman, Paris, France, September 30 to November 19.

Magasin 3, Stockholm, Sweden, October 15 to April 1995.

### 1995

Stadisches Galerie, Goppingen, Germany, September to November.

Art Tower Mito, Mito, Japan, November 3 to January 28, 1996. Hiram Butler Gallery, Houston, Texas, December 2 to January 2, 1996.

### 1996

Michael Hue-Williams Fine Art, London, England, June 31 to September 20.

Stroom, The Hague, The Netherlands, September 21 to March 20, 1997.

### 1997

Kunsthaus Bregenz, Bregenz, Austria, July 27 to September 6.
The Museum of Modern Art, Saitama, Urawa, Japan, October 10 to December 7 (traveled to Nagoya City Museum, Nagoya, Japan, January 31 to March 29, 1998; Setagaya Art Museum, Tokyo, Japan, August 13 to November 1, 1998).

### 1998

Michael Hue-Williams Fine Art, London, England, May 20 to September.

### Selected Group Exhibitions:

### 1968

Art and Technology, Los Angeles County Museum, Los Angeles, California, May 11 to August 29.

### 1973

3D Into 2D: Drawing for Sculpture, The New York Cultural Center, New York, New York, January 19 to March 11.

### 1975

University of California, Irvine: 1965–1975, La Jolla Museum of Contemporary Art, La Jolla, California, November 7 to December 13.

### 1979

California Perceptions: Light and Space, Visual Arts Center,
California State University, Fullerton, California, November 16
to December 13.

### 1981

Drawing Distinctions, American Drawings of the Seventies, Louisiana Museum of Modern Art, Humlebaek, Denmark, August 15 to September 20 (traveled to Kunsthalle, Basel, Switzerland, October 4 to November 15; Städtische Galerie Im Lenbachhaus, Munich, Germany, February 17 to April 11, 1982; Wilhelm-Hack Museum, Ludwigshafen, Germany, September to October 1982).

### 1982

The 74th American Exhibition, The Art Institute of Chicago, Chicago, Illinois, June 12 to August 1.

### 1984

Projects: World Fairs, Waterfronts, Parks and Plazas, Rhona Hoffman Gallery, Chicago, Illinois, June 20 to July 31.

### 1985

Art+Architecture+Landscape: The Clos Pegase Design Competition, San Francisco Museum of Modern Art, San Francisco, California, June 6 to August 25.

### 1986

Directions 1986, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., February 6 to March 30.

- Photomosaics: The Landscape Reconstructed, Photographic Resource Center, Boston University, Boston, Massachusetts, February 27 to April 4.
- The 100 Days of Contemporary Art, Montreal 86, Lumieres: Perception-Projection, Centre International D'Art Contemporain de Montreal, Montreal, Quebec, Canada, August 1 to November 2.
- Individuals: A Selected History of Contemporary Art, 1945-1986, Museum of Contemporary Art, Los Angeles, California, December 10 to January 10, 1988.

### 1988

- New Sculpture/Six Artists, Saint Louis Art Museum, Saint Louis, Missouri, September 23 to October 30.
- Viewpoints, Solomon R. Guggenheim Museum, New York, New York, December 9 to January 22, 1989.

### 1989

- Pico Seagate Exhibition, Santa Monica Arts Commission, Santa Monica, California, March 6 to April 17.
- First Impressions, Walker Art Center, Minneapolis, Minnesota, June 4 to September 10.
- The 1980's: Prints from the Collection of Joshua P. Smith, National Gallery of Art, Smithsonian Institution, Washington, D.C., December 17 to April 8, 1990.

### 1990

Un Choix d'Art Minimal dans la Collection Panza, Musée d'Art Moderne de la Ville de Paris, Paris, France, July 12 to November 4. Perceptual Investigations: Light and Space Works in the Permanent Collection, Museum of Contemporary Art, Los Angeles, California, August to August 1991.

### 1991

Immaterial Objects, Whitney Museum at Equitable Center, New York, New York, September 11 to December 28.

### 1992

Transform: Bild, Objekte, Skulptur im 20 Jahrhundert, Kunsthalle, Basel, Switzerland, June 14 to September 17.

### 1993

Mediale, Kunsthalle, Hamburg, Germany, February 5 to March. Amerikanische Kunst Im 20 Jahrhundert, Martin-Gropius Bau, Berlin, Germany, May 6 to July 25 (traveled to Royal Academy of Art, London, England, September 16 to December 12. Biennale d'Art Contemporain, Lyon, France, September 3 to October 13.

- L'architecte est sur les lieux collections du FRAC Centre, Musée des Beaux-Arts de Chartres, Chartres, France, February, 1994.
- percept/image/object, The Lannan Foundation, Los Angeles, California, February 26 through May 15.
- Visions of America: Landscape as Metaphor in the Late Twentieth Century, Denver Art Museum, Denver, Colorado, May 14 to September 11 (traveled to Columbus Museum of Art, Columbus, Ohio, October 16 to January 8, 1995).
- Prints of Darkness, Straus Gallery, Fogg Art Museum, Harvard University Art Museums, Cambridge, Massachusetts, July 16
- Starlight, Aarhus Kunst Museum, Arhus, Denmark, September 2 to September 13.
- Inspired by Nature, Neuberger Museum of Art, State University of New York, Purchase, New York, September 24 to December 24.

### 1995

Installations: Selections from the Permanent Collection, Part II. Museum of Contemporary Art, Los Angeles, California, Feb. ruary 12 to May 21.

### 1996

- Blurring the Boundaries: Installation Art 1969–1996, San Diego Museum of Contemporary Art, La Jolla, California, September 22 to January 26, 1997.
- Contemplation: Five Installations, Des Moines Art Center, Des Moines, Iowa, October 12 to January 12, 1997.
- Northern Lights, The Fruitmarket Gallery, Edinburgh, Scotland, December 7 to February 1, 1997.

### 1997

- The Age of Modernism, Art in the 20th Century, Martin-Gropius Bau, Berlin, Germany, May 7 to July 27.
- Sunshine & Noir, Art in Los Angeles 1960-1997, Louisiana Museum of Modern Art, Humlebaek, Denmark, May 16 to September 7 (traveled to Kunstmuseum, Wolfsburg, Germany, November 15 to February 1, 1998; Castello di Rivoli, Rivoli, Italy, May 15 to August 23, 1998; Armand Hammer Museum, Los Ange les, California, September 16, 1998 to January 1999).
- Lux Lumen, La Fundacio Joan Miro, Barcelona, Spain, June 19 to September 7.



Jackob H. Andersen 1701 S. Mill Avenue, Suite 2 Tempe, AZ 85281

August 31, 2006

Dear Jackob,

Desert Dance Theatre is very interested in the SoBa Arts Project (MBS/Raven Sale Joint Venture), and are very excited about the inclusion of dance as a part of the project. We would love to be a part of the dance studio space portion of the project which may provide us with a much needed studio space for classes and rehearsals as well as office, storage and shared common areas.

Desert Dance Theatre is a Tempe-based company established in 1979. Since the beginning, the dance company has provided performances, educational residencies and outreach programs throughout the State of Arizona and regionally. Please check our website: www.DesertDanceTheatre.org.

We were a member of the Tempe Arts Coalition along with many other Tempe artists of different disciplines. And we have been involved on the User Group planning committee for the new Tempe Center for the Arts for several years.

Through the auspices of Arizona State University Dance Department, Mitchell School (in Tempe) was where we shared a rehearsal space with another dance group, A Ludwig Dance Theatre. Recently, ASU's lease on the site was terminated with the City of Tempe, and Childsplay has gained ownership of the property to renovate as their new facility.

As a result, Desert Dance Theatre and A Ludwig Dance Theatre are in need of rehearsal space. We would prefer to stay in Tempe, because of all the years we have invested in being a part of the Tempe arts community.

It has been a dream of Desert Dance Theatre to have a place to call home. So with this newly proposed project, it would be a perfect situation, especially being near the new Tempe Center for the Arts.

On behalf of Desert Dance Theatre, I strongly support the SoBa Arts Project, because it embraces the art of dance as an important entity of the Tempe arts community.

If you have any questions, please feel free to contact me.

Sincerely,

Lisa R. Chow

Artistic Director/Company Manager

Risa R. Chow



45 Albemarle Street, London, W1S 4JL. Tel. 020 7495 1010 Fax. 020 7629 1247

Email. laura@belgraviagallery.com

### www.belgraviagallery.com

To Whom It May Concern:

### SoBa Arts district

Belgravia Gallery is London's showcase for works by truly outstanding artists and people of renown. Started in 1986 by Anna Hunter, it is now a flourishing family business run by Anna and her daughter, Laura. The gallery, in the heart of the art district, close to Piccadilly, prides itself on being professional, welcoming and informal.

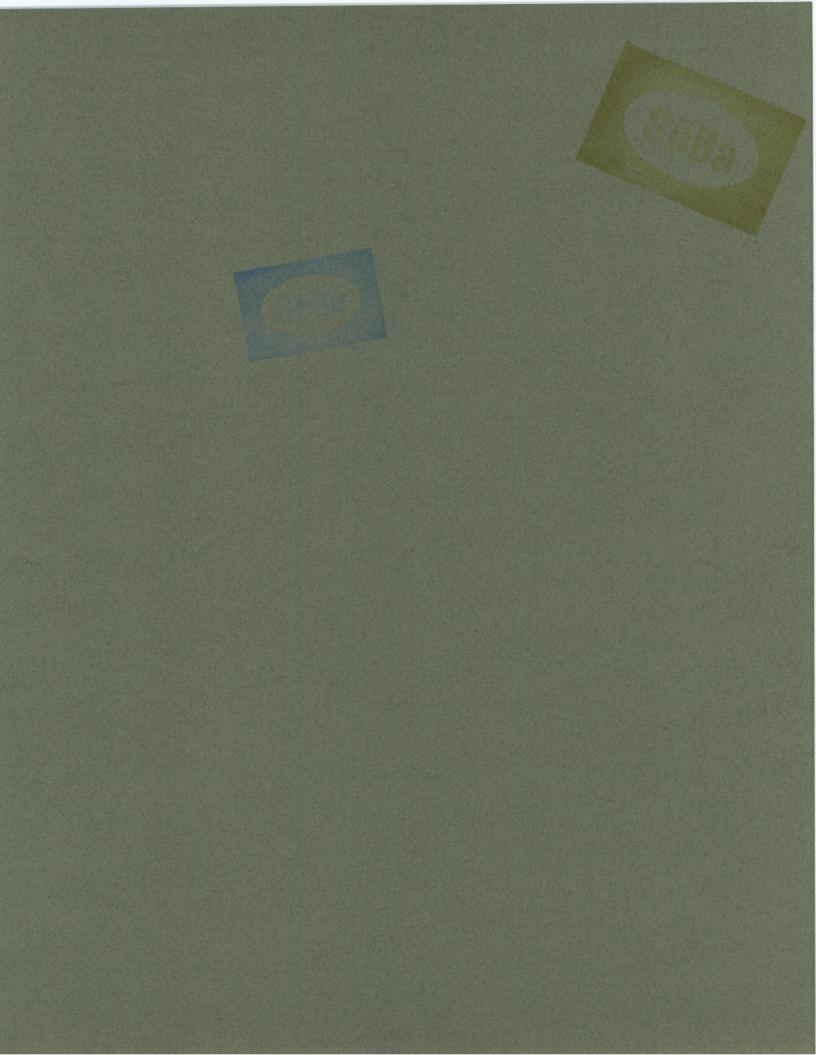
We hold a wide range of stock by artists as diverse as HRH The Prince of Wales, Picasso, Rembrandt, Charlie Mackesy, Trudy Good, Warhol, Fine Oil Painters, Chagall, Russian artists and sculptors such as Bettina Seitz and Keith Calder and many others.

We have heard about the SoBa Arts district and think it sounds like a wonderful project that we would be delighted to be involved in. We would be happy to organise an exhibition - possibly even being a part of the opening event.

Please do not hesitate to contact us if you have any queries or do have a look on our website - www.belgraviagallery.com

Yours sincerely

Laura Walford Gallery Director





May 19, 2006

# Roberto – Venn

School of Luthiery

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MAY 2 4 2006

Eugene M. Kadish, Project Coordinator Jackob Andersen, Project Coordinator 1701 S. Mill Avenue, Ste. 2 Tempe, Arizona 85281 (480) 967-2688

Re: Tempe Arts RFP

Dear Jackob,

It was a pleasure to meet with you today to discuss the Tempe arts development project. From our initial inquiries with the Tempe City staff, our intention has been to propose a 3 to 4 acre site plan with our designed building elements that make up Wisdom Tree Institute (which includes workshops for our ongoing guitar making school – Roberto-Venn School of Luthiery). We realize that the City of Tempe will be selecting a development team to create a cultural arts enclave for the designated twelve acre site.

We are hopeful that our project will be of interest to the city staff and council members and a desirable addition to the overall project. In that regard we encourage you to include us in any of your proposal plans. We are very interested in any collaborative opportunities that make this development an engaging, artistic, cultural destination.

We look forward to the possibility of working with you, Mr. Kadish and all of your team members.

Sincerely,

William Eaton

Director, Roberto-Venn School of Luthiery

Team Leader, Wisdom Tree Institute

Min Enton



Board of Directors Heidi Teets, Chairman

Thomas Altieri Cindy Anderson Jesse Delgado Sydney Fox Mary Galloway Scott Henderson Mark Schwelling Brian Shook Gil Soto Tom Tierney

John Walker

May 18, 2006

Mr. Jackob Andersen Ravensdale Ltd. c/o Eugene M. Kadish 1701 S. Mill Avenue, Suite 2 Tempe, Arizona 85281 RE: Tempe Arts Center Site

Dear Jake:

On behalf of the Special Olympics of Arizona ("SOAZ") Board of Directors, thank you very much for your interest in SOAZ and for creatively considering ways in which SOAZ may participate in your Tempe Arts Center plans in a manner that furthers and enhances SOAZ's mission of serving Special Olympians in the State of Arizona.

We are very interested in discussing and exploring ways in which SOAZ may participate in your plans for the Tempe Arts Center. To the extent that these discussions progress, we assure you that we will put in place a subset of our Board to participate in these discussions so that involving and integrating SOAZ is a productive and efficient process.

Thank you again for your interest and we look forward to talking with you further about what may well become a very exciting part of SOAZ's continuing efforts to better serve the needs and interests of our Special Olympians.

Sincerely,

Chris Hite

President/CEO

CC: Special Olympics of Arizona Board of Directors

